

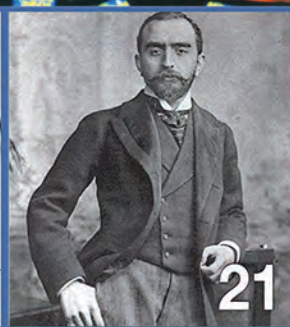
THE Asylum

VOL. 35 NO. 1



SPRING 2017

Quarterly Journal of the Numismatic Bibliomania Society • COINBOOKS.ORG





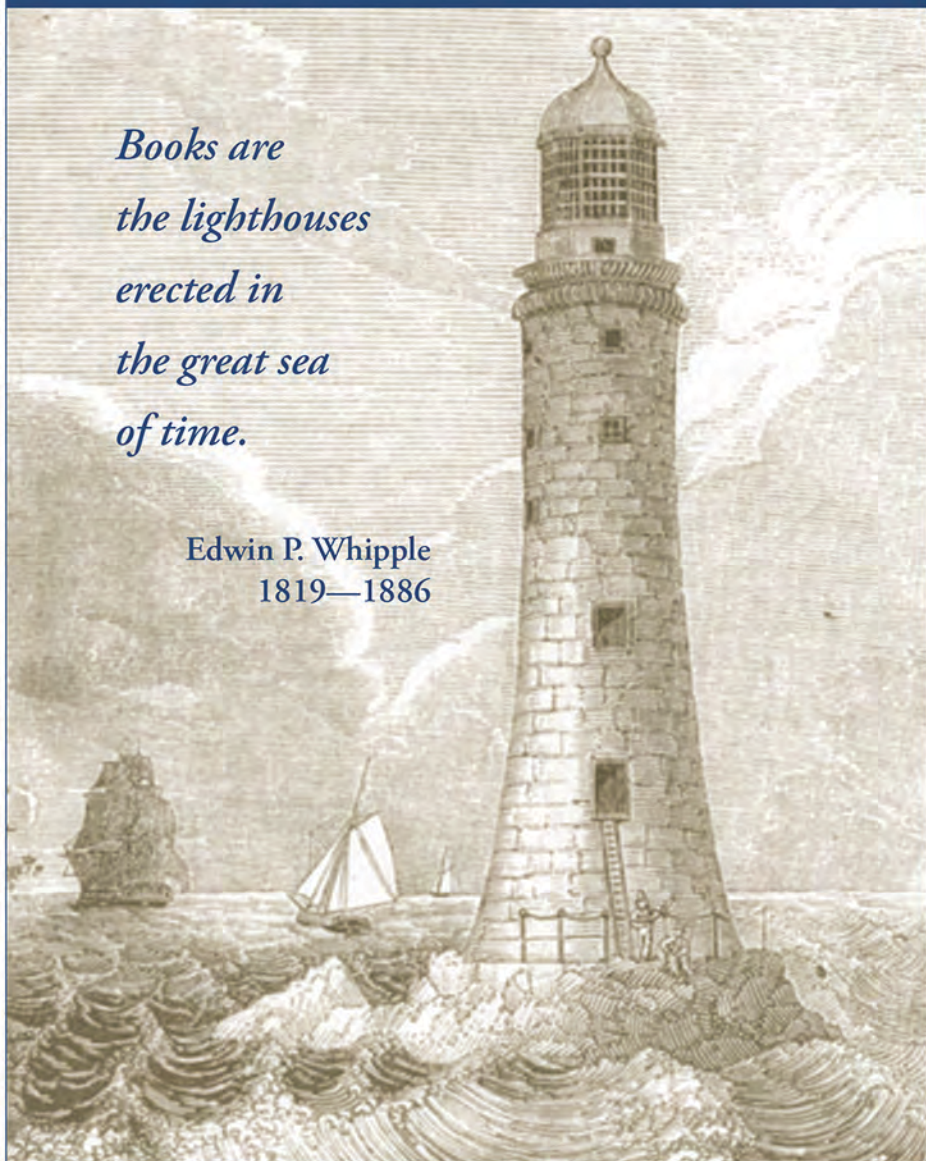
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*Books are
the lighthouses
erected in
the great sea
of time.*

Edwin P. Whipple
1819—1886



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Table of Contents

NBS News

NBS Election: Call
for Nominations 3

NBS Membership
Renewal Reminder . . 3

From the Editor 4

Correction 4

NBS Flashback . . . 34

Features

Fred Lake: A Bookseller's Retrospective 5
by Alan Workman

ASSOCIATIONS: Autographs • Annotations • Inscriptions
Numismatique du Voyage du Jeune Anacharsis 11
by Joel J. Orosz

Some Important Collectors of Ancient Coins
in the 20th Century 21
by Shanna Schmidt

OFF THE SHELF: Monographs on Paper Money
by Dr. John A. Muscalus 27
by David F. Fanning

The Numismatic Book Catalogues of John Drury
by David F. Fanning 35



Numismatic Bibliomania Society

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Editorial and Advertising Contact:

Maria Fanning, *The Asylum* Editor
nbsasylum@gmail.com
141 W. Johnstown Rd
Gahanna, OH 43230

Memberships and Subscriptions:

Terry White, *NBS Treasurer*
terrywhite5475@yahoo.com
P.O. Box 39
Hilliard, OH 43026-1278

NBS Membership/Subscriptions: *The Asylum* is mailed to all NBS Members. Membership is \$40.00 inside the United States, \$60.00 outside the U.S., and \$25 for digital-only. New members receive one back issue plus all new issues upon publication. Requests for membership and change of address should be submitted to the Treasurer at the address below.

Submissions: *The Asylum* (ISSN 1552-1931) is published in four issues per year. Submissions should be sent to the editor at nbsasylum@gmail.com. Authors, please put your name(s) and contact information on all submitted material. All accepted manuscripts become the property of the Numismatic Bibliomania Society. For more information, please contact the editor.

Advertising rates for 2017

See our full Ad Rates and Guidelines at coinbooks.org/asylum or contact editor.

Full page	\$120	5.5 x 8 inches
Inside front, inside or outside back cover	\$125	5.5 x 8 inches
Half page	\$75	5.5 x 4 inches
Quarter page	\$40	2.75 x 4 inches

*A 10% discount may be applied for a full-year commitment. A 10% discount is available for NBS members and community organizations.

Deadlines for Submissions and Advertising:

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Summer Issue (No. 2) May 1

Autumn Issue (No. 3) August 1
Winter Issue (No. 4) November 1

NBS 2017 Officers

President

Marc Ricard
mcricard@yahoo.com

Vice-President

Elizabeth Hahn Bengé
lizzieitalia@yahoo.com

Treasurer

Terry White terrywhite5475@yahoo.com
P.O. Box 39, Hilliard, OH 43026-1278

Board of Governors

John W. Adams, Dover, MA jadams@canaccordgenuity.com
Leonard Augsburger, Vernon Hills, IL leonard_augsburger@hotmail.com
David Fanning, Gahanna, OH df@numislit.com
Dan Hamelberg, Champaign, IL danhamelberg@aol.com
Sydney Martin, Doylestown, PA sfmartin5@comcast.net
W. David Perkins, Centennial, CO wdperki@attglobal.net
P. Scott Rubin, Lawrenceville, NJ numislit@msn.com

Editor, E-Sylum

Wayne Hornren whomren@gmail.com

NBS Historian

Joel J. Orosz joeljorosz@gmail.com

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NBS Board Nominations

This is an election year for the Numismatic Bibliomania Society, and as such we are calling for nominations for the officer and board positions.

Nominations for NBS officer and board positions may be made to NBS Secretary/Treasurer Terry White at terrywhite5475@yahoo.com by May 1. The next issue of *The Asylum* will include a ballot and a listing of the nominees.

ARTICLE IV. OFFICERS and TRUSTEES

Section 1. The *officers of NBS* shall be President, Vice-President, and Secretary-Treasurer. Six (6) Trustees will be included with the officers to form the Board of Trustees.

Section 2. *Election of officers and trustees* will occur in odd calendar years for a term of two years. Nominations will be accepted during the first calendar quarter of the election year by written request of the President to the membership. The election of officers and trustees to the board will be by plurality vote of all eligible society members voting during the second calendar quarter of the election year. Election ballots will be counted by the Secretary-Treasurer or a person(s) selected by the Board of Trustees. Elected officers and trustees will assume responsibility 30 days after the close of the ballot.

NBS Membership Renewals

Don't miss an issue of *The Asylum*
and renew your membership today.

	U.S.	International
<input type="checkbox"/> 1-year print & digital membership	\$40	\$60
<input type="checkbox"/> 1-year digital-only membership	\$25	\$25
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Maria Fanning,
The Asylum Editor

From the Editor

Happy New Year NBS members! As we begin a new year I want to thank everyone who has made my first year as editor of *The Asylum* a productive and pleasant one. We have had great contributions from many members—both new writers and old favorites—and I want to urge everyone to consider contributing an article on their own passion this year.

This first issue of 2017 contains a few firsts: we welcome new contributor Alan Workman, who sent us a wonderful remembrance of fellow numismatic bibliophile Fred Lake. Fred did so much for the hobby and we are saddened by his loss. We are so grateful to be able to share his memories of his friendship with Fred and for the photos of Fred throughout his life.

Prolific contributor Joel Orosz has begun a new occasional column called “ASSOCIATIONS: Autographs, Annotations, Inscriptions” which explores interesting association copies of numismatic books, reminding us that books are historical artifacts as well as being treasuries of information.

Shanna Schmidt returns to share her research on several important 20th century collectors of ancient coins, and David Fanning revisits and expands on the bibliography of Dr. Muscalus in his “Off The Shelf” column.

I would also like to include a quick reminder to renew membership in the NBS to make sure you don’t miss any issues. Your expiration date is included on your mailing label and information can be found on renewing on page 3 of this issue or on our website at coinbooks.org.

As always, please feel free to contact me at nbseditor@gmail.com with any ideas for articles in the coming year and to give me a heads-up if you’re planning one so we can fill out our editorial calendar.

Have a wonderful 2017!

CORRECTION

Correction from Joel J. Orosz: In my article, “A Word to Coin Collectors” in the last issue of *The Asylum*, in the next-to-last paragraph of the piece, I credit Arnold Margolis with writing about the discovery of the second review of *Numisgraphics* in *The Asylum* October-December 2013. The actual author was Arnold Tescher. Moreover, Mr. Margolis died some years ago; Mr. Tescher wrote me yesterday, not only to remind me that he was in fact the author of the piece, but also to inform me that, in the words of the classic Monty Python sketch, “I’m not dead yet!” I very much regret my error, and would like to express my gratitude to Mr. Tescher for informing me about it in good humor, and with good grace.

Fred Lake: A Bookseller's Retrospective

By Alan Workman

In American history, October 2004 wasn't terribly exciting as far as the current events at the time. The war with Iraq and Afghanistan was in full swing and the United States was getting ready for the presidential election in November. It was, however, significant for me since I was losing my job of almost five years as a software engineer for Raytheon. The new job prospects at that time were limited and after a couple of months of looking for work with no leads, I was concerned with how I was going to bring in much-needed income. It



was during this period that I conceived the idea of starting my own online bookstore.

The idea came about because I had amassed a sizeable reference book collection over the years to help me identify finds made while enjoying my hobby of treasure hunting. I knew then it was important to have books I could use to identify my finds. "Own the book before throwing away the relic" was my mantra. It was like the adage in numismatics: "Own the book before the coin." So, in January of 2005 I put my programming talents and design skills to work creating what would a few months later become Workman's Books.

In addition to using many books from my own collection as seed inventory, I used a sizeable consignment of shipwreck treasure and numismatic literature material from my longtime friend, Daniel Sedwick. The focus of my new venture would be to sell reference books for the treasure hunter and I would stock subject matter related to treasure, numismatics and militaria. Workman's Books went live in June 2005 with a (snail mail) mailing list of around 30 people. At the time my website went live, I was still seeking a software engineering position. After the success of my initial offering, I knew that Workman's Books had potential to grow.

Now that my business was launched, I needed to greatly expand my inventory. At that time my only option for finding new material was by bidding in eBay auctions. That was the case until Dan told me about Fred Lake and Lake Books in St Petersburg, which was my home base at the time. Dan insisted that I should get in touch with him. If memory serves me correctly, I contacted Fred around September 2005—this was just before his 81st sale on October 11, 2005. I remember calling Fred to introduce



Fred as a US Marine officer during the Korean War



Fred as a young man (early 1950s)

myself and ask about signing up to bid in his auctions. He was more than happy to help me and we spent a little time getting acquainted over the phone. Based on where his house was in St Pete, we were practically neighbors. I can't really remember to this day what I won from his first sale—my records from that time didn't survive. However, I do remember that date as being the first time I got to meet Fred in person.

Since I lived so close to Fred, he had invited me to come over in person to pick up my lots. When I knocked on Fred's front door I was greeted by a friendly "come on in" from inside. I could instantly tell that Fred was a very serious bookseller, judging from all the boxes of consignors' books stacked in his foyer area. Not only on this visit did I get to meet Fred for the first time, I also had the pleasure of meeting his lovely wife and lot-packing partner, Joan. Fred was warm and eager to talk about his recent sale and about the books that I had won. We had a nice chat and he told me I could come by any time to talk shop.

Over the next few years, I would generally only see him in person right after one of his sales to pick up my lots. I can recall that on one of those visits he asked me if I was interested in taking home some old numismatic material. He then showed me roughly 30 or so full banker boxes that he had accumulated over the years. They were taking up much-needed space in his living room and he told me that if I didn't want the lot, he would take it all to the dump. I saw this offer as an opportunity to seriously grow my inventory so I was more than happy to help him create the desperately needed-free space. I can remember vividly his wife Joan, grinning from ear-to-ear, after I had taken the last of the boxes to my car.

Fred was always generous when it came to giving someone his time, his knowledge

or his numismatic material. As most booksellers do, Fred traveled extensively acquiring consignments and visiting many coin shows where Lake Books had maintained a "free" table at which a wealth of books and catalogs were distributed to the public. One noted numismatist dubbed Fred the "Johnny Appleseed of Numismatic Literature." I can certainly attest to that assessment of Fred. One year, Dan had needed my assistance manning his table at the Clearwater Coin Show. I can remember seeing Fred sitting in his booth with piles and piles of old auction catalogs lining his table with a sign that said "Free" in the middle of it all. Throughout the show, I would see people toting around the catalogs that had once been on Fred's table.

One memorable instance of Fred's generosity occurred when he passed information along to me about a huge red book collection he had been asked to appraise. The seller was a woman whose husband had been a well-known red book collector. He had passed away recently and his widow was looking to get rid of the collection and free up some space. Fred had been out to meet with the widow and took on consignment the better items of the collection to put in one of his sales. He told me I should consider purchasing the balance of the collection and suggested an amount that I should offer to obtain it. He cautioned me that I would need a large vehicle to pick up the collection. I appealed to my dad to come with me so that I could use his SUV to get the job done. When we were shown the collection, my jaw about dropped out of my head. This guy had several bookshelves filled to overflowing with red books. Many other boxes of them were stacked in the closet and still another dozen boxes of them were stored in the garage. I think I spent a couple hours packing all the loose books into boxes and another hour loading up the SUV. After I had finished going through the collection, I managed to find a few dozen gems that Fred had missed; these covered the cost of purchasing the collection. I think the gentleman that built



Fred at the Clearwater Coin Show



Fred was a FUN board member and show photographer



Fred with fellow numismatic bookseller John Burns

the collection must have contracted Red Book Syndrome as there was no rhyme nor reason for amassing that many Red Books. Still to this day, I am swimming in them.

The summer of 2010 was especially memorable for me in terms of my relationship with Fred. Over time, I came to learn that we both shared a love of trivia (two booksellers... like to play trivia? go figure!) Armed with this information, Fred invited me to join him for his ritual Sunday morning trips to a local steakhouse and watering hole named Cody's Roadhouse. Cody's hosted a popular bar trivia game that Fred had been playing for a number of years. I, too, had played it before many years prior and I was all too happy to join him and see what trivia at Cody's was all about. I remember enjoying that first time out so much, it soon became part of my own Sunday ritual. It was during the countless hours, beers and trivia games, while going head-to-head with Fred, that I really got to know him; far beyond Lake Books and the simple conversations had over picking up auction lots. I still reflect with fondness these "Sundays with Fred" much like Mitch Albom reflects in his popular memoir, *Tuesdays with Morrie*.

It was also in 2010 that I took a software engineering job in Orlando. The job required that I be onsite during the week (as opposed to my being afforded the ability to work remotely). After taking the job, I still maintained my house in St Pete. On the weekends I would continue to share my Sunday ritual with Fred. After three years of the two-hour-plus drives back and forth, the strain of commuting began to catch up with me and I found myself spending fewer and fewer weekends at my house in St Pete. Sadly, this meant that my Sundays with Fred would eventually come to an end. Consequently, my commute schedule became driving down early on a Saturday to spend a few hours keeping up my place and then driving back to Orlando in the late afternoon. By the time my Sunday ritual ended, Fred's strength had started to seriously diminish. Fred would coordinate a time with me so I could help him with large consignor shipments or come over to help him move heavy boxes so that he could have access to their contents and continue to work on his sales. Even after his scooter accident at the FUN convention in January 2016, he remained determined and dedicated toward continuing to serve his consignors and hold his sales, albeit with less frequency.

Even after I closed on the sale of my house around July 2016, I would still drive down to help Fred with this or that and to pick up the lots I won after one of his latest sales. During these later visits, it was all too evident that Fred's health was really starting to fail. A result of his accident was that he began using a walker to get around. It became a common occurrence that Fred would tell me that he had fallen and had to spend time at the VA rehabbing. I felt bad that I wasn't able to do more for him, but he was always very grateful for whatever help I was able to give. Somehow I thought that the spills here and there were only temporary and that he might get back to a degree of mobility he used to enjoy when I first met him.

Unfortunately, that was not to be. On October 21, 2016 I received a phone call from Fred to share some very bad news. He was having problems swallowing and thus went to the VA hospital to have some routine tests done. During the call he told me that the tests had revealed a mass on his esophagus that was believed to be cancer-



Fred at the 2001 EAC Convention

ous. My heart sank. I knew right then that my time with my good friend was going to be limited. A subsequent phone call a few days later only confirmed the cancer diagnosis. Because of the aggressive nature of this tumor, his time was going to be shortened to only a few months. Fred learned this bad news less than a month following the completion of his 125th sale—a monumental accomplishment. What began as a simple venture in 1989 of bringing numismatic literature to a few hundred collectors, turned into a long-lasting institution that saw almost 90,000 lots of numismatic reference material being listed for sale.

I believe it was December 22 when I decided to take a break from my daily grind to check in on Fred

and see how he was holding up. His wife Joan answered the phone and let him know I was asking after him. When Fred came to the phone, I could hear the trouble he was having getting his words out; his speech had become slurred. Our conversation was short and filled with our usual business-like chit chat. Yet somehow I knew, after he had wished me a Merry Christmas, this would probably be the last time I was to speak with him. I was enjoying a family outing the day after Christmas when I noticed a call from Fred. It was Joan's voice on the phone and she had called to let me know that Fred had passed peacefully in his sleep late in the evening on Christmas Day. I thought it fitting that Fred was given the gift of one last Christmas. I was saddened at the news, but I was reminded of the man that Fred was in life: committed to service, an esteemed colleague, a trusted mentor, but mostly my good friend.

Thank you, Fred, for being all of those things and more, and for taking a young bookseller under your wing.



ASSOCIATIONS

Autographs • Annotations • Inscriptions

Present at the Creation: *Numismatique du Voyage du Jeune Anacharsis*
Autographed by Dr. Lewis Roper and Richard Wistar Davids

By Joel J. Orosz

NBS members getting a bit long in the tooth will recall that from the lame duck months of the Reagan Administration to the eventful beginning of Bush the younger's Administration, I wrote a regular column for *The Asylum* called "The Printer's Devil." During its 13-year run from Vol. 6, No. 3 (Autumn 1988) to Vol 19, No. 4 (Fall 2001), this every-issue column covered the waterfront from Dr. James Mease, the author of the first numismatic article published in the United States, to B. Max Mehl's *Coin Circular*, to the annual Shammies Awards, given for excellence in hyperbole employed to sell numismatic items.

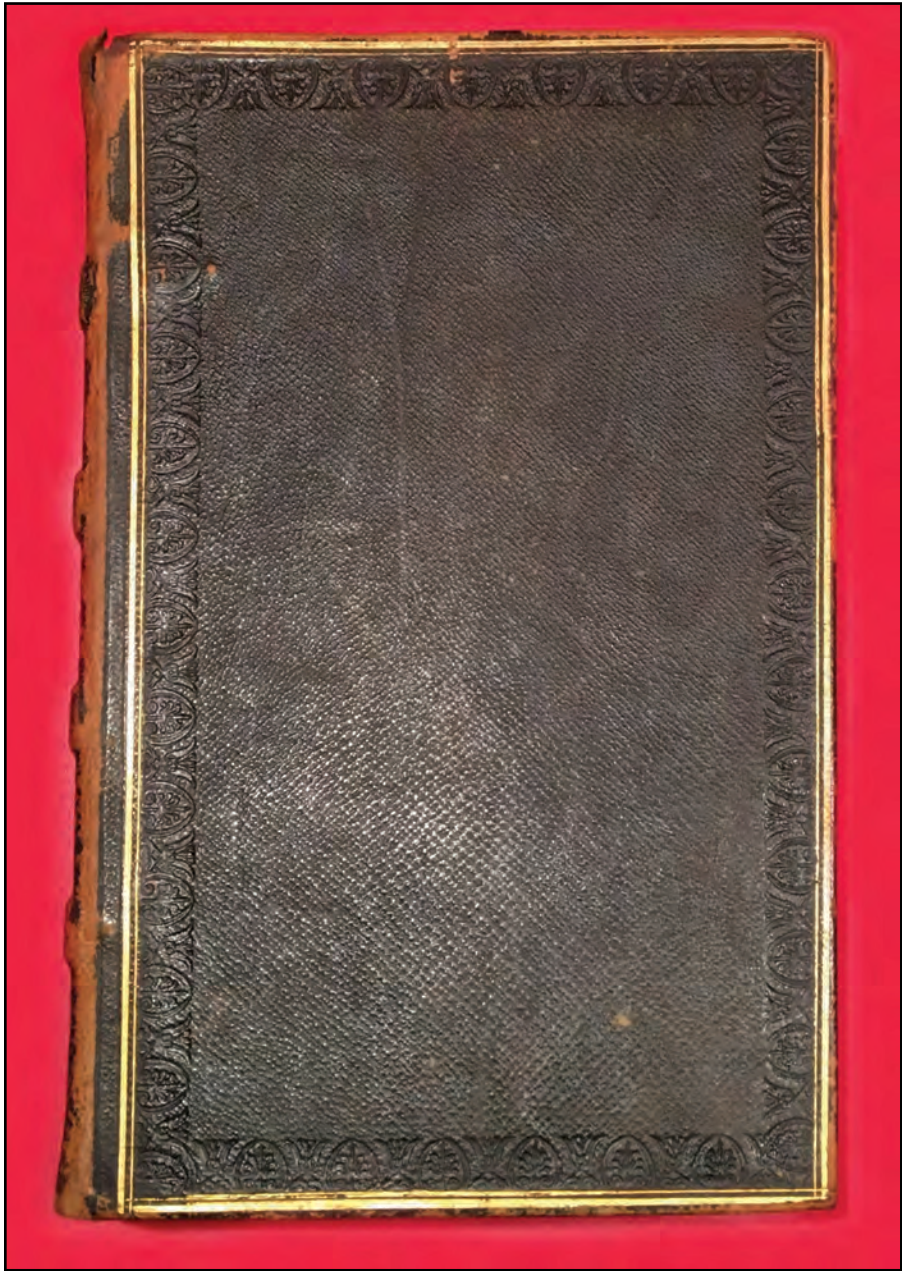
Fond memories of these "devilish" pieces were resurrected when Editor Maria Fanning asked if I would be willing to become a "once and future" columnist for *The Asylum*. We agreed that the new undertaking would be less frequent of appearance than "The Printer's Devil," but more focused in its content. Hence was born the new occasional column, "ASSOCIATIONS: Autographs • Annotations • Inscriptions."

ASSOCIATIONS will turn the limelight upon numismatic books and catalogs that boast distinctive connections to their authors and/or previous owners, whether that link stems from an autograph on the first free fly; an annotation scribbled in the margin; an inscription penned on the title page; or ownership marks in the form of ink stamps or bookplates. These written words and printed pages transform a publication from a mass-produced object into a personalized artifact directly associated with great numismatists, whether of bygone eras or on the current scene.

Any book or catalog, of course, *could* be associated with its author, or with notable previous owners, but just as the proof of the pudding is in the eating, the proof of the association is in the alteration. The association volume must be jotted on, tipped in, doodled upon, or otherwise transformed by these agents in order to prove that it once nestled in its creator's hands, or graced the shelves of an iconic collector.

An association copy offers the compelling opportunity to become the latest in an extensive line of distinguished owners; in effect, to join a very exclusive club. To enter the pedigree (or more elegantly, provenance) chain offers more than snob appeal, it opens a portal to history. Once you have entered the pedigree, you can never be dislodged; you have become an ineluctable link in a chain that was started, possibly, prior to your birth, and that will continue, certainly, long after your demise. In short, adding your name to the volume's provenance purchases you a little sliver of immortality.

Pedigrees are part of every hobby, but few offer the opportunity to render mem-



The front cover of *Numismatique du Jeune Anacharsis*

bership so visible as does bibliomania. This is not a boast a coin collector can make. To be sure, many coins—think of the famous “Abbey” cent—can be pedigreed to previous owners, but these records, by unbreakable custom, cannot be inscribed upon the coins. Lorenzo Harris Abbey did not autograph his 1799 cent, and if you are fortunate enough to knock it down at a future auction, you would not dare to scrawl your moniker upon its surface, either.

Association copies, in short, are at once objective history and subjective present, at once impersonal evidence and personal connection. What bibliophile can resist such a potent inducement to become a paving block in the bridge between the mundane present and the storied past?

The Argonaut, the Warrior, and the Anacharsis

I have chosen, as the first book to be examined in ASSOCIATIONS, one with a credible claim to having been “present at the creation” of modern numismatics in our nation. Eric P. Newman, John N. Lupia III, and others have demonstrated that coin collecting began early in the colonial period in what is now the United States, but it was not until the first decades of the 19th century that the hobby began to take on its modern form. This book dates to the early 19th century, although it was neither published in the United States, nor written in English, nor even mentions American coins. No, this is a book published in France, written in French, and covering ancient Greek coins and medals. It is an attractive volume, and a useful one, just as it came off the press, but its associations make it an extraordinary historical artifact. It was owned, signed, and dated in direct succession by two of the great numismatists of the cradle age of modern American numismatics. These dated signatures give it a claim to being the longest-provenanced numismatic book in the United States (178 years as of this writing). Moreover, no specific numismatic book can be traced to an earlier American public auction (1851) than this one.

As it approaches the bicentennial of its printing in France (1818), this association copy offers mute testimony about what America’s early modern coin collectors knew, and when they knew it. How ironic, therefore, that this superbly-illustrated volume is about real coins and medals that track the purely imaginary journey of a completely fictional character.

Let us begin with a physical description of *Numismatique du Voyage du Jeune Anacharsis ou Médailles des Beaux Temps de la Grèce, Accompagné de Descriptions et d’un Essai*



The spine, with its extremely truncated title

sur la Science des Médailles. It is a first edition treatise (actually, two treatises, published as one), in a short octavo format. Beautifully bound in contemporary blind-stamped black morocco, with six thick raised spine bands and a burgundy title panel, all decorated and lettered in gilt, its endpapers and all edges are marbled. Remarkably, the entire binding is original and intact, comprising a veritable time capsule of post-Napoleonic French bookbinding techniques.

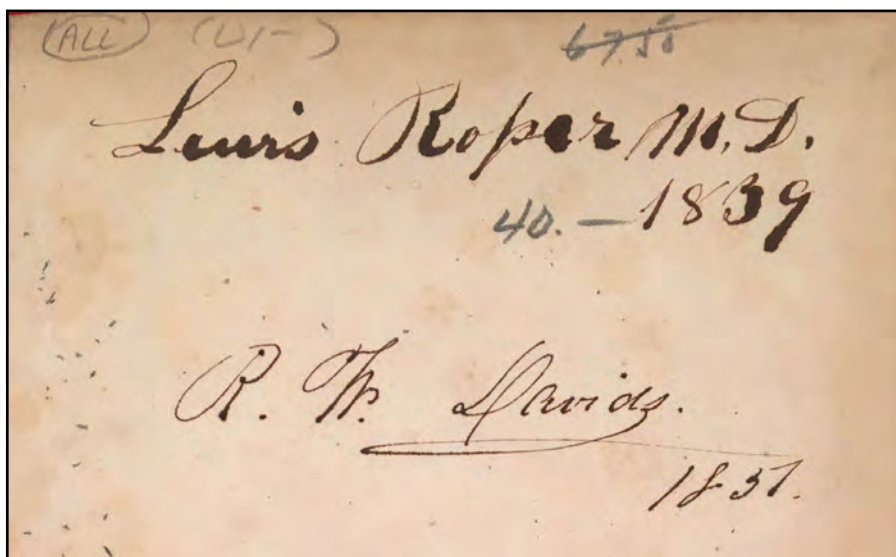
Numismatique du Jeune Anacharsis borrows from Greek history without pretending to be a history of Greece, and offers lessons in Greek numismatics without being a formal Greek numismatic reference. It was inspired by an earlier book, which in turn was inspired by the semi-legendary story of Anacharsis, a Scythian philosopher who moved to Athens in the early 6th century, B.C., where he alternately delighted its citizens with his keen insights and exasperated them with his blunt judgments. Anacharsis is credited with being the forerunner of the school of Cynic Philosophers, and became the first foreigner to receive the privileges of Athenian citizenship.

More than two millennia later, a Jesuit classical scholar named Jean-Jacques Barthelemy (1716-1795) wrote *The Travels of Anacharsis the Younger in Greece* (1788), a four-volume fictionalized treatment about the wanderings of a young Scythian descended from the ancient Anacharsis. Barthelemy's imaginary travel journal, today regarded as one of the earliest historical novels, became hugely popular. It sparked a passionate Pan-Hellenic movement in France, and inspired widespread European sympathy for Greece's struggle for independence from the Turks.

If one wished to write a book on Greek numismatics in 1818, it would be shrewd to capitalize on the enormous popularity of Barthelemy's novel. And that is just what Théophile Marion Dumersan, the author of *Numismatique du Jeune Anacharsis*, did. Dumersan (1780-1849), was one of those authors for whom the adjective "prolific" seems to have been coined, for he wrote dozens of plays, novels, poems and operatic librettos. Somehow, he also found the time to serve as Curator of the Bibliothèque Royale's Cabinet des Médailles. Credit for the 93 superbly engraved illustrations of ancient Greek coins and medals in *Numismatique du Jeune Anacharsis* goes to Charles Paul Landon, (1760-1826). Landon's crowning artistic achievement was the painting "Daedelus and Icarus," but he is today better remembered for his monumental 33-volume study of European art and artists prior to the 19th century, *Annals des Musée et de l'École Modern des Beaux Arts*.

Dumersan began by directly connecting his title, which focused on young Anacharsis' travels in Greece, to Barthelemy's novel. Although the first 48 pages of *Numismatique du Jeune Anacharsis* comprise the *Essai sur la Science des Médailles* mentioned in the book's subtitle, the last 96 pages of volume 1, and all 129 pages of volume 2, consist of Landon's superbly-executed engravings of Greek coins and medals, each with an explanatory note by Dumersan appended. Each piece was chosen to represent a Greek city visited in *The Travels of Anacharsis the Younger in Greece*, with a specific citation to the volume, chapter and page. Dumersan's *Nusmismatique du Jeune Anacharsis* is just what the title implies: a numismatic supplement to Barthelemy's picaresque adventures of young Anacharsis in Greece.

Any copy of Théophile Dumersan's numismatic homage to the travels of the foot-loose young Anacharsis comprises an artistic volume. One particular association



The important signatures of Lewis Roper, M.D. 1839 and R. W. Davids 1851, along with penciled notations from later booksellers.

copy, however, transcends aesthetics to become a significant historical artifact. Found on the second free fly of this copy of *Numismatique du Jeune Anacharsis* is a pair of ownership autographs, each with acquisition dates recorded. The first reads “Lewis Roper, M.D. 1839”. The second, inscribed directly under the first, reads “R.W. Davids 1851”. These gentlemen, Philadelphians both, played an outsized role in the early modern history of numismatics in the United States.

Philadelphia, of course, had been the headquarters of the mother Mint since its inception in 1792, thus serious hobbyists nestled between the Delaware and the Schuylkill Rivers in the antebellum era found they had friends inside what was, at that time, the nation’s largest coin dealership. Chief Coiner Adam Eckfeldt was energetic in his assistance to early collectors in trading and restriking to fill collection gaps, as was his son-in-law, the Assistant Assayer and Curator of the Mint Cabinet of Coins, William E. Dubois. These gentlemen impartially helped collectors in Baltimore and Salem, among other cities, but there were definite advantages to living in the shadow of the Mint, proximity and friendship not least among them.

Dr. Roper and Mr. Davids were certainly not considered garden-variety collectors by the men at the Mint. When William Dubois was asked, in 1843, to compile a list of “Amateurs [Lovers] of Coins” known to him, the first three who came to mind were: “Dr. Roper, J.G. Morris, Esq., Mr. David [sic], nephew of Mr. Morris...” Almost 30 years later, Dubois, writing in the July 1872 issue of *The American Journal of Numismatics*, confirmed that the three numismatists of the 1840s with whom he was most friendly, and with whom he did much collecting business, were Dr. Roper, Mr. Morris, and Joseph Mickley. As Morris’s nephew, Richard Wistar Davids was, even as a very young man, a part of that charmed circle.

Lewis Roper, M.D. (ca. 1801-1850), in many ways did seem to enjoy an enchanted

NUMISMATIQUE
DU VOYAGE
DU JEUNE ANACHARSIS,
OU
MÉDAILLES
DES BEAUX TEMPS DE LA GRÈCE :
OUVRAGE DÉDIE AU ROI

Et publié par C. P. LANDON, Peintre de S. A. R. M.^{GR} LE DUC DE BERRY,
Chevalier de la Légion-d'Honneur, Conservateur des tableaux des
musées royaux, correspondant de l'Institut de France :

ACCOMPAGNÉ

DE DESCRIPTIONS ET D'UN ESSAI SUR LA SCIENCE DES MÉDAILLES,

*Par T. M. DUMERSAN, employé au cabinet des médailles et antiques
de la Bibliothèque du Roi.*

TOME PREMIER.

A PARIS,
AU BUREAU DES ANNALES DU MUSÉE,
QUAI CONTI, N° 16.
1818.

The title page, modestly listing Dumersan as only an "employee" of the King's Library.

existence. In his chosen profession of dentistry, he pioneered the use of ether as an anesthetic, patenting a mask to administer it, as well leading the way in the reconstruction of facial profile after serious injury. He also eagerly embraced Louis Daguerre's technology, and became one of America's earliest photographers. Ironically enough, he seems never to have gotten on the other side of the lens, for no illustration of his features is known. Roper was a man of substance and standing in his hometown, with a handsome home on Arch Street, just a few blocks from the second Mint of the United States. He frequently trod that path, for as early as 1838, Roper was known to the Mint's employees as a stalwart trader of duplicates with the Mint Cabinet.

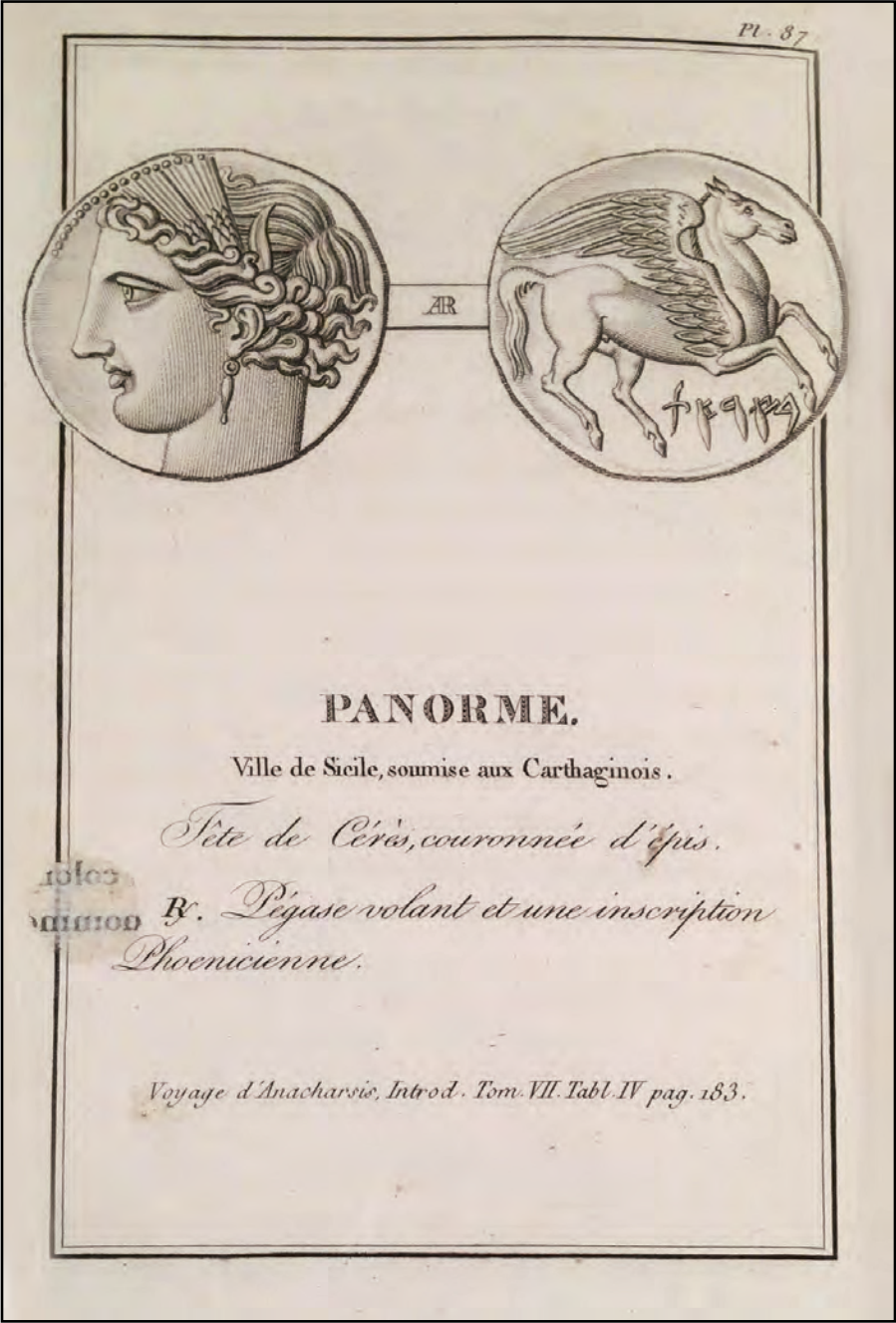
It was only a year later when Dr. Roper signed the second free fly of the *Numismatique du Jeune Anacharsis*, and added "1839" behind it. Where did he acquire this copy? It could have been at Philadelphia's Pennington's Bookstore, which was a favorite source for Joseph J. Mickley. Alternatively, he could have purchased it from the foremost antebellum bookseller, New Yorker William Gowans, who is known to have sold numismatic books in the early 1840s (see "The Printer's Devil," *The Asylum*, Vol. 18, No. 4, Fall, 2000). Roper even may have imported it from the list of a French or English bookseller (Mickley bought some of his books in this fashion). Whatever his source, gaining possession of Dumersan's tome was something of a coup in 1839, when numismatic books of any description, much less a high-quality illustrated volume like this one, were almost as rare in the United States as the coins collectors were chasing.

If Roper was favored by the vocational and avocational gods, however, his nemesis was the goddess of home and hearth. In 1824, his first wife, Mary passed away at the age of 19. Sixteen years later, a "short and severe illness" carried off his second wife, whose obituary gives her name as "William Anna" (perhaps Wilhelmina)? He married a third time, to Robina Hillen, who survived him, but in a final cruel twist of fate, diphtheria claimed their young daughters, Josephine and Robina Ann, during the same week in early December of 1848.

Perhaps it was the inexorable loss of loved ones—blows which must have landed even harder on a physician who was unable to save his wives and children—that stimulated Dr. Roper to abandon his stylish home on Arch street for the rigors of the long voyage to California. He arrived in San Francisco at the tail-end of 1849, just in time to claim the title of "Argonaut."

The good Doctor carried with him an inspired business plan. Rather than join the thousands already seeking gold in the diggings, Roper planned to import lumber and other building materials to fill the desperate shortage of housing for immigrants who washed into San Francisco seemingly with every tide. It was a can't-miss opportunity; unless, that is, a completely uninsured shipment of building supplies was lost in transit, which sadly, it was. It only compounded the disaster that Roper had purchased those supplies with money borrowed on a note secured by his coin collection.

Ruined both professionally and avocationally, Roper attempted to return to Philadelphia to start over. In August of 1850, he boarded the steamship *Panama*, along with 239 other passengers and an estimated \$2,700,000 in gold dust, bound for the Isthmus of Panama, where he would cross to the Atlantic shore, and catch a steamship for the east coast. As the *Panama* approached the Pacific shore, however, virulent



Landon's Plate 87, depicting a silver coin of Carthage, and a citation to Barthelemy's *The Travels of Anacharsis the Younger in Greece*.

cholera erupted on board. Roper did not shirk his duties as a physician, treating the afflicted until he too contracted the disease and collapsed. Within hours, Roper and his fellow victims were consigned for eternity into the Pacific.

Back in Philadelphia, Robina Roper had no choice but to sell the Doctor's numismatic collection in order to satisfy his creditor, a man by the name of A.B. Kitchen. The Moses Thomas & Sons auction house on Walnut Street was the venue for the February 20-21, 1851 sale, which was long believed to be the first in the United States consisting primarily of numismatic items (John N. Lupia III recently demonstrated that the Philip Price, Jr. sale of February 24, 1813, in Philadelphia was exclusively numismatic, as documented in his *American Numismatic Auctions to 1875*).

Nonetheless, selling a coin collection by auction was sufficiently novel in 1851 Philadelphia that the Thomas firm handled the cataloging in an unusual fashion. The uncredited cataloger divided Roper's numismatic collection into 50 numbered lots, with each lot consisting of multiple numbered coins or medals. In addition, there were two lots of addenda labeled as "A" (mainly numismatic books), and "B" (autographs). Lot A, No. 41 is described as follows: "Description of Greek Coins and Medals." Although the precise title was not noted, this was the only book of the 16 offered that focused on Greek numismatics, so it was probably Roper's copy of *Numismatique du Jeune Anacharsis*. Moreover, copies of the Roper sale catalog that were priced at the time of sale, with names of the buyers noted, all indicate that lot A, No. 41 was purchased by Richard Wistar Davids, for the price of \$2. As of this writing, the autographed *Numismatique du Jeune Anacharsis* is the only item, whether coin, medal, book or autograph, which can confidently be considered to have appeared in the celebrated Roper sale.

Richard Wistar Davids (1835-1863) was a worthy successor to the good Dr. Roper. He was an early *wunderkind* of American numismatics, already an advanced coin collector prior to his 17th birthday. A Philadelphia blueblood, whose family tree boasted branches including David Rittenhouse's second wife, Hannah Jacobs; the multi-talented Morris family; and the revered scientist Caspar Wistar (after whom the flowering shrub wisteria is named), Davids had the means, the education, and the connections to become a highly sophisticated numismatist.

Once young Davids (he was all of 16 when he successfully competed with much older men in the Roper sale at the Thomas & Sons auction room) took possession of *Numismatique du Jeune Anacharsis*, he proudly added his signature and the date of 1851 below Roper's signature and date of 1839. Under the tutelage of his uncle, Roper's friend Jacob Giles Morris, Davids rapidly developed into a numismatic scholar, with a reputation that extended far beyond the City of Brotherly Love. In 1853, when the Trustees of the New York State Library needed an expert to catalog numismatic collections that had been donated over the years, they turned not to a New Yorker, but rather to a Philadelphian who had barely reached the age of majority. In *Catalogue of the Coins and Medals, Ancient and Modern, of the New-York State Library*, he provided an extensive and learned description of the collection that comprised, at the time, the most sophisticated numismatic guidebook printed in the U.S. It grew with subsequent editions until by 1857 it covered 63 quarto pages.

Davids was one of those rare prophets who were with honor in their own land, for

he was an early and respected member of the nation's first coin club, the Numismatic and Antiquarian Society of Philadelphia. Fellow member J.N.T. Levick, reminiscing about NASP's late 1850s custom of meeting in rotation in homes of its members, chuckled about Davids displaying foreign medals from his collection that were almost the size of dinner plates!

The Morris and Davids families were known for their integrity, which ironically was precisely what doomed Davids to die far too young. During the Civil War, it became common for young men of means to hire replacements to serve in their stead. Davids took the more honorable course of enlisting in the 118th Regiment of Pennsylvania Volunteers, known as the "Corn Exchange Regiment" after the institution that sponsored them. By 1863, he rose to the rank of Captain. In July of that year, the 118th was part of the First Brigade of the First Division of the V Corps, Army of the Potomac, and stood in defense of their home state at the climactic battle of Gettysburg.

On the battle's second day, General William Barksdale's Mississippi Brigade launched what has been called "The grandest charge that was ever seen by mortal man" against the Union left. The Mississippians smashed the Federal lines in the Peach Orchard, overran the Wheat Field, and bore down upon the last Union line of resistance, on a farm owned by a German immigrant named Abraham Trostle. Behind them, Cemetery Ridge stood virtually undefended, and if the Confederates broke the stand of the Corn Exchange Regiment, the 9th Massachusetts Battery, and other Federal units, the battle—and perhaps the War itself—was lost. Captain Davids was in the front line commanding his troops struggling desperately to hold the Trostle farmyard, when a Confederate sharpshooter shot him in the stomach. He was able to take a few steps to the rear to seek medical attention before collapsing, dead, into a comrade's arms. Patchwork Federal reinforcements eventually stopped the Mississippians, whose valor-defining charge nearly made Gettysburg a brilliant Confederate victory.

The gallant Captain Davids left behind a one year old namesake son, who followed his father's footsteps as a coin collector and proud member of the NASP. It is unclear if he inherited his father's numismatic collections. No coins can be traced with certainty to Captain Davids' collection, but several numismatic books he inscribed are now treasured in the collections of numismatic bibliophiles. Credit goes to John N. Lupia III for preserving the most remarkable of these, the autographed *Numismatique du Jeune Anacharsis*.

Rarely does a single volume signify so much through its associations. It was present at the creation of modern American numismatics in the 1830s, and is the sole traceable survivor of the second primarily numismatic auction to be held in this nation. It succeeded from one valorous pioneering numismatist to another, placing it at the very center of history-bending events, from the gold fields of California to the killing fields at Gettysburg, which defined the 19th century American nation, and shaped the world in which we live today. This particular copy of *Numismatique du Jeune Anacharsis* is surely a candidate for the most significant association copy in all of American numismatics.



Some Important Collectors of Ancient Coins in the 20th Century

By Shanna Schmidt

Finding a pedigree on one's coin can be fascinating. Although many a numismatist covets and pays top dollar for the old auction catalogs from the early 1900s and onward, many of the coins found on the pages of those catalogs are disconnected from their commercial past. The main reason is that pedigrees were routinely erased from those coins in order to protect a dealer's future sales and investment. If the purchase price became known, then the advantages the dealer enjoyed would be compromised and the opportunity to generate profit was hurt significantly. Today the mentality has come full circle due to the ability to retrieve previous sales information via the internet. Pedigrees are becoming more important than ever for other reasons as well. As cultural property restrictions continue to tighten, ensuring that a coin was out of its source country well before restrictions were implemented is making searching for and maintaining pedigrees even more important. On a more positive spin, pedigrees can provide valuable insight into who owned the piece prior to being in auction. Owning a coin from one of the auction houses from the 20th century means being person in a sometimes long line of collectors, some famous, some not, that possessed that piece.

The most important auction houses were counted on one hand in the early 20th century. The men listed below were among some of the most prolific and important collectors of that time.

Walter Niggeler (1878-1964)

The four part collection of Walter Niggeler was sold in auction by a joint partnership of Bank Leu & Co. AG (Zürich) and Münzen und Medaillen AG (Basel). The story passed down was that the two firms were forced to sell the collection jointly or neither would have the honor of bringing it to auction. Apparently Walter Niggeler was firm in his decision.

Walter Niggeler, a Swiss businessman, was born on November 28, 1878 in Palazzo-sull'Oglio near the Bergamo province in northern Italy. In 1889 he was sent to Bern for his studies and lived with an uncle. Upon graduation he took a job in Baden, Switzerland and lived there until his death in 1964.



Walter Niggeler

“Walter Niggeler was passionate about three things in his life: nature, music and coins”, wrote the numismatist Herbert Cahn (1918-2002) in his dedication to Niggeler in the first auction catalog in December 1965. For German speakers, the dedication is heartfelt and clearly exhibits his fondness for Mr. Niggeler. His collection was made up of ancient coins (Greek and Roman), as well as Swiss and Italian coinage. His collection is rampant with coins from other well-known collections such as Jameson and Sir Arthur J. Evans to name a few.

M. Robert Jameson (1861-1942)

A Jameson Collection pedigree is perhaps one of the more illustrious pedigrees to have from the 20th century. Robert Jameson (1861-1942), came from a Parisian banking family and was himself a banker. Jameson was a passionate collector of Greek and Roman coins. He was said to collect Greek coins based on their aesthetic appeal and desired the portraits of Roman emperors. He amassed a massive collection by the time of his death. Like Walter Niggeler, Robert Jameson was present sometimes at the live auctions. However, as many high brow collectors preferred anonymity he also used the Parisian firms Rollin & Feuardent and Naville to act as his representation at times. He notably acquired many coins from the famed archeologist Sir Arthur J. Evans, in fact buying most of his collection that had been on display in a 1904 Burlington House exhibition. In a 2008 article in the ANS Journal, Alan Walker questions how Jameson came to possess so many pieces by Evans. Did he have one of his numismatic representatives call the Burlington House in London to inquire about buying or did he simply call Evans himself?

Jameson self published four books on his collection in 1913. These books are extremely valuable for modern collectors in showing the breadth of both the Greek and Roman series. In 1946, two of Jameson's three children began to dismantle their father's collection, some of it being donated to museums and others sold privately. Calouste Gulbenkian, another well-known collector of ancient coins, was given first pick. He asked his coin advisor, E.S.G. Robinson, who was keeper of coins at the British Museum from 1949-1952, to select up to 150 of the best coins for his collection. The rest of Jameson's collection was sold to the numismatist and dealer Jacob Hirsch and was auctioned off in his subsequent sales. Funny enough, Gulbenkian later bought several more pieces at much higher prices from Hirsch. This is also the reason why it isn't uncommon to find a Jameson pedigree within today's top auctions.

Calouste Gulbenkian (1869-1955)

Calouste Gulbenkian, or “Mr. Five Percent” as he was rumored to be called for his retaining 5% of the oil companies he developed in the world, is known for the beautiful Greek coins he collected. At the time of his death he was considered to be one of the wealthiest, if not the wealthiest, men in the world. Born into an Armenian family in Constantinople under Ottoman rule (now modern day Istanbul), Gulbenkian eventually fled to England in the early 1900s when the Hamidian Massacres were ravaging his people and homeland. These senseless killings of the Armenians were instigated by the Ottoman ruler Sultan Hamid Abdul II. Gulbenkian remained dedicated to his Armenian heritage throughout his life by having the profits from his 5%



Calouste Gulbenkian

in the petroleum ventures go to Armenian families in need and also demanding that 5% of the workers in his business be of Armenian descent.

In terms of art and coins in particular, Gulbenkian was a prolific collector. He had an immense collection of paintings and sculpture which was eventually donated to the British Museum and the National Gallery. The majority of his collection however, particularly his coins, are now deposited and displayed at the Gulbenkian museum in Portugal, the place of his death. The museum is an impressive display of Gulbenkian's over 6,000 piece collection. His coins, which were not the largest of his art holdings numbering at a little over 1,000 pieces, are beautifully displayed in conscientious paneled transparent walls which smartly display both

obverse and reverse of the coins (a simple solution but one that requires space which most museums are not able to or want to due to the amount of space necessary). It simply is one of the finest displays of ancient coins out there. Gulbenkian collected on aesthetics and was very clear on this even so far as commenting to experts in the numismatics field that he was interested not in the obscure rarities if they were not of a certain aesthetic quality. True to his word, his collection is magnificent and contain numerous rarities that are equally beautiful in comparison.

While a collector is not likely to be able to buy a Calouste Gulbenkian coin, they can easily view some of the collection of this remarkable man in Lisbon at the Calouste Gulbenkian museum.

Samuel Pozzi (1846-1918)

The Collection of Samuel Pozzi, auctioned off in a 1921 Naville auction is another collection that fascinates and astounds collectors. I wrote about Pozzi in *The Asylum's* last issue so I will briefly recap his collection. Samuel Pozzi, a French doctor and a pioneer in the field of gynecology, amassed a beautiful collection of Greek coins throughout his life. A contemporary of Jameson, he was likely impressed by the



Samuel Pozzi

amazing collection that Jameson had and had started the process of publishing his coins in 1918. He worked with the scholar Adolphe Dieudonné on this immense task. Just as the project started to progress, Samuel Pozzi was murdered by a former patient (also in 1918) and the project ended. Unfortunately the Naville catalog did not picture his entire collection and it was only much later after a few missteps, including a substandard publication with poor paper quality, that in a 1992 publication the full collection of 4,630 Greek coins came to be seen. Pozzi's coins continue to circulate within the market and securing a pedigree from the Pozzi collection is considered to be extremely advantageous.

Charles Gillet (Kunstfreund) (1879-1972)

The name Charles Gillet to most beginning collectors today will mean very little, however, the name Kunstfreund Collection is more widely recognized. Kunstfreund (meaning "friend of art"), was the name chosen that apparently best exemplified the owner, Charles Gillet.

Charles Gillet (1879-1972) was born in Lyon, France and was the son of a French Industrialist, Joseph Gillet (1843-1923). While Gillet was already born into a certain amount of wealth, he grew his fortune being a pioneer in the chemical industry. Notably, one of his three sons carried on the business and eventually merged with the chemical giant Rhône-Poulenc.

Charles was a lover of the arts and coins were no exception. He amassed a strong but modest collection, in comparison with other big collectors of his day, of Greek coins, numbering around 1200 by the time of his death in 1972. Of those 1200 coins, 253 superb pieces were hand picked for the May 28, 1974 auction presented by M&M and Bank Leu. The remaining coins were purchased by Gillet's longtime mistress Marion Schuster, also an avid collector in her own right, via her three firms and with the help of a Portuguese businessman and friend of Gillet. These coins also eventually found their way to market via Sotheby's in 1989 and 1990. A Kunstfreund pedigree is occasionally found in current auctions and typically bring strong hammer prices. Thankfully the late Silvia Hurter of Bank Leu had photos of the entire Kunstfreund collection produced and kept on hand. Copies of those plates were sold in recent years through various dealers including the author and are still available in limited amount.

Clarence Sweet Bement (1843-1923)

C.S. Bement was born in 1843 in Mishewaka, Indiana. His father owned a manufacturing company and made Clarence a partner in 1870 thus securing his future wealth and prosperity. Clarence only became a collector of coins in the last third of his lifetime, he was a devoted mineralist and this was his first passion. In 1900, Clarence sold his vast collection to the financier J. Pierpont Morgan, who donated it immediately to the American Museum of Natural History.

Bement then started to focus more on coins, starting with American and European coins. He eventually lost interest in these and sold them in public auction in 1916 and 1918 and began to buy ancient coins. At the time of his death, C.S. Bement

had a substantial enough collection to fill 132 photographic plates in a catalog offered by Naville, the Geneva auction house. Naville ran three separate auctions in January 1924 to sell his collection. C.S. Bement undoubtedly planned the dispersal of his collection when he was already ill (he died in 1923) since his coins were sold exactly a year from his death.

These are just a few of the many collectors who helped to form the great collections of the 20th century. I will showcase more collectors in future issues so stay tuned!

If you would like to learn more about the author, please visit her website at www.shannaschmidt.com.



Clarence Sweet Bement



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OFF THE SHELF: Monographs on Paper Money by Dr. John A. Muscalus

By David F. Fanning

The Winter 1989 issue of *The Asylum* included a listing of the publications by John A. Muscalus (1909–86) compiled by R.L. Bisordi.¹ Eighty-one titles were listed, including an article published in *The Numismatist* and a few other pieces for which no publication information was provided. In March 1991, Frank and Laurese Katen distributed a list they had compiled of Muscalus's publications. Limiting their scope to stand-alone monographs, they listed eighty such works, including several revisions and reprints.² While recently sorting a comprehensive group of these specialized booklets, I thought it might be an idea to revisit the author's bibliography. As did the Katens, I am limiting the following to stand-alone works and am not listing Muscalus's articles, which were published in a variety of numismatic journals, unless they were later reprinted in stand-alone form.

The following listing is arranged in chronological order by year; if I have been able to determine the order in which works were published during a particular year, I have so arranged them and my comments should make this clear.

1. *The Characters and Events Illustrated on State Bank Notes*. N.p., n.d. This is described by Muscalus as "my first booklet" in his two December 1938 publications that follow. The obituary for Muscalus in *The Numismatist* attributed this



Dr. John A. Muscalus

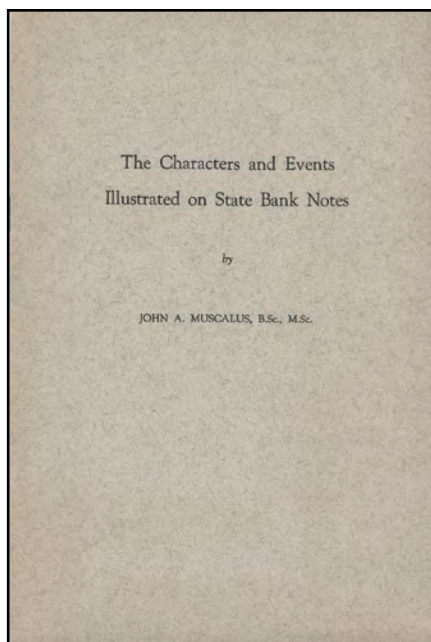


Figure 1: Described by Muscalus as "my first booklet": *The Characters and Events Illustrated on State Bank Notes*.

- work to 1936, but I have not been able to confirm this (Figure 1).³
2. *An Index of State Bank Notes that Illustrate Characters and Events*. Bridgeport, 1938. The Preface is dated December 1938 and refers to *The Characters and Events Illustrated on State Bank Notes* as “my first booklet.” This may have been published simultaneously with the following.
 3. *An Index of State Bank Notes that Illustrate Washington and Franklin*. Bridgeport, 1938. The Preface of this work is also dated December 1938 and refers to *The Characters and Events Illustrated on State Bank Notes* as “my first booklet.” This may have been published simultaneously with the preceding.
 4. *An Index of State Bank Notes that Illustrate Presidents*. While the title page copyright date is given as 1939, the Preface is dated December 1938. From it, we can surmise that it was his fourth booklet.
 5. *The Views of Towns, Cities, Falls and Buildings Illustrated on 1800–1866 Bank Paper Money*. Bridgeport, 1939. The author’s Preface is dated May 10, 1939.
 6. *Famous Paintings Reproduced on Paper Money of State Banks, 1800–1866*. Bridgeport, 1939. The author’s Preface is dated May 15, 1939.
 7. *State-Owned Banks, the Pet Banks, and Their Bank Notes*. Bridgeport, 1940. The author’s Preface is dated April 10, 1940.
 8. *State Bank Notes: A Reference List with Identifications of Historical Interest*. New York: Wayte Raymond, 1942. This is a substantial (144-page) work that would appear to have received limited distribution, probably due to its being a wartime publication on a specialized topic. That said, a special edition bound in red cloth was also issued. The first ads in Raymond’s *Coin Collector’s Journal* appeared in the March–April 1942 issue (Figure 2). Not one of Muscalus’s self-published works.
 9. *Bibliography of Histories of Specific Banks*. Norristown, 1942. I am unable at this time to determine the order in which Muscalus’s three 1942 booklets were published.
 10. *Early Business College Bank Notes*. Norristown, 1942.
 11. *State Bank Note Facsimiles and the*

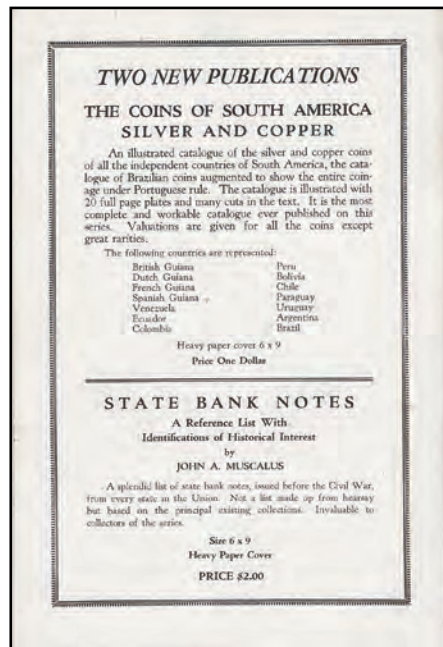


Figure 2: An ad in Wayte Raymond's *Coin Collector's Journal* for Muscalus's recently published *State Bank Notes: A Reference List with Identifications of Historical Interest*.

Publications that Contain Them. N.p., n.d. Combined reprint of a long article published serially in the *Numismatic Scrapbook Magazine* from September 1943 through August 1944. While included here as a stand-alone monograph, it is not one of Muscalus's self-published works.

12. *The Use of Banking Enterprises in the Financing of Public Education 1796–1866.* Philadelphia, 1945. This is a full-length book and, in fact, was the author's doctoral dissertation presented to the University of Pennsylvania in 1944. It is not one of Muscalus's self-published works (Figure 3).

13. *Paper Money of Early Educational Institutions and Organizations.* Bridgeport, 1946. The author's Introduction is dated March 1946.

14. *Dictionary of Paper Money.* Bridgeport, 1947. The author's Introduction is dated January 1947.

15. *County Scrip Issued in the United States.* Bridgeport, 1948. The author's Introduction is dated September 1, 1948.

16. *Paper Money in Sheets.* Norristown: Lenhart Press, 1949. A substantial, heavily illustrated work of 112 pages, and not one of Muscalus's self-published works.

17. *Paper Money of the 6 1/4 Cent and 12 1/2 Cent Denominations.* N.p., n.d. Combined reprint of a long article published serially in the *Numismatic Scrapbook Magazine* from March through October 1949 (excepting April). While included here as a stand-alone monograph, it is not one of Muscalus's self-published works. Given that the final installment was published in October 1949, it seems entirely probable to me that this edition was not published until 1950 and possibly even later.

18. *Price List of Common State Bank Notes and Scrip.* N.p., 1951. Copy seen with ink stamp of Muscalus giving a Buffalo address. I have no way of knowing if this was published before or after the following.

19. *Price List of Paper Money in Sheets.* Buffalo, 1951.

20. *Saint Nicholas on Early State Bank Notes.* N.p., 1959. The Katens mentioned a 1962 reprint of this as existing, but had not seen such—nor have I.

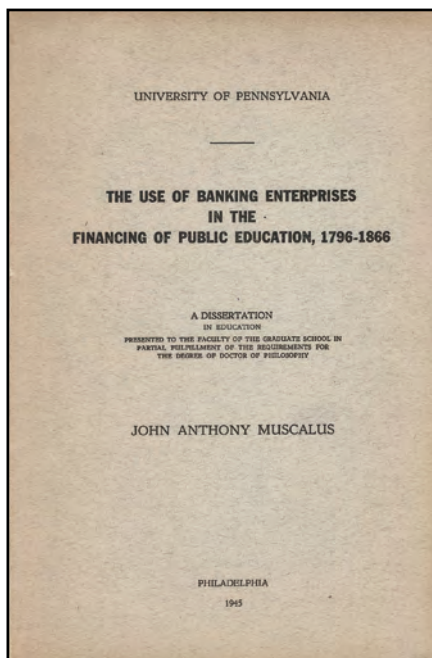


Figure 3: Muscalus's doctoral dissertation: *The Use of Banking Enterprises in the Financing of Public Education 1796–1866.*

21. *Locomotive Engravings on State Bank Notes and Scrip 1832–1875*. Bridgeport, 1964. The author's Introduction is dated August 1, 1964.
22. *Dictionary of Paper Money with Historical Specimens Illustrated*. Bridgeport, 1965. This is a revision of his 1947 edition. Five monographs by Muscalus bear a 1965 copyright date; I am unable to arrange them further chronologically.
23. *Oglethorpe at Christie's Sale of Dr. Johnson's Library on Paper Money*. Bridgeport, 1965. Note: the title misspells Christie's as "Christe's."
24. *Popularity of Wm. S. Mount's Art Work on Paper Money 1838–1865*. Bridgeport, 1965.
25. *The Dismal Swamp Canal and Lake Drummond Hotel on Paper Money 1838–1865*. Bridgeport, 1965. I have seen this on both cream-colored and white paper.
26. *The Oxford Paintings of Reynolds Virtues in the West Window on Paper Money*. Bridgeport, 1965.
27. *Birch's Painting of Perry's Victory on Lake Erie Used on State Bank Notes and Scrip*. Bridgeport, 1966. Four monographs by Muscalus bear a 1966 copyright date; I am unable to arrange them further chronologically.
28. *Parish Scrip Issued in Louisiana*. Bridgeport, 1966. I have not seen this, but it is in the ANS Library and elsewhere.
29. *Renault's Painting of the Surrender of Cornwallis at Yorktown on State Bank Notes*. Bridgeport, 1966.
30. *Whaling Art by Garneray, Stewart and Page on State Bank Notes*. Bridgeport, 1966.
31. *Illustrations of County Scrip Issued in Mississippi, North Carolina, Tennessee and Pennsylvania*. Bridgeport, 1967. Six monographs by Muscalus bear a 1967 copyright date; I am unable to arrange them further chronologically.
32. *Lincoln Portraits on State Bank Notes, College Currency and Scrip*. Bridgeport, 1967.
33. *Odd Bank Note and Scrip Denominations in American Monetary History*. Bridgeport, 1967.
34. *The Beautiful View of the Rockville Bridge across the Susquehanna above Harrisburg on State Bank Notes*. Bridgeport, 1967.
35. *The Use on Paper Money of Peale's Painting of the Wounded Gen. Mercer*. Bridgeport, 1967.
36. *Landseer's My Horse, Spaniel and Other Paintings on Paper Money*. Bridgeport, 1967
37. *Saint Catherine on Paper Money of the State of Florida and Others*. Bridgeport, 1968. Four monographs by Muscalus bear a 1968 copyright date; I am unable to arrange them further chronologically.
38. *Saint John on Paper Money Issued in the United States*. Bridgeport, 1968.

39. *The Extensive Use of Christ on Paper Money Circulated in the United States*. Bridgeport, 1968.
40. *The Princess Victoria on an American Bank Note of 1837*. Bridgeport, 1968. There are at least two cover variants of this title.
41. *Album of Types of Paintings and Portraits of Penn, Franklin, and Buchanan on Paper Money*. Bridgeport, 1969. No fewer than twelve monographs by Muscalus bear a 1969 copyright date; I am unable to arrange them further chronologically.
42. *Henriette Sontag, the Countess Rossi, on Paper Money Issued in the United States*. Bridgeport, 1969.
43. *Lord Byron on Paper Money Issued in the United States*. Bridgeport, 1969.
44. *Paper Money Pertaining to Druggists, Medicines and Medical Practitioners*. Bridgeport, 1969.
45. *Portraits and Paintings of Eugenie, Napoleon I, and Marie Louise on American Paper Money*. Bridgeport, 1969.
46. *Portraits of Elias Boudinot on Paper Money*. Bridgeport, 1969.
47. *Portraits of the First Three Directors of the United States Mint on Paper Money*. Bridgeport, 1969.
48. *Shakespeare on Paper Money*. Bridgeport, 1969.
49. *Solomon Carvalho's Art on Paper Money Issued in the United States and Canada*. Bridgeport, 1969.
50. *Sully's Painting of the Future Rev. Dr. Alfred L. Elwyn on Paper Money*. Bridgeport, 1969.
51. *Famous Paintings of God and the Infant Christ on Paper Money issued in New Jersey*. Bridgeport, 1969.
52. *Franklin's Great-Granddaughter-in-Law (Mrs. Bache) on Paper Money*. Bridgeport, 1969.
53. *Bank Notes Honoring Pulaski and the Pulaski Monuments*. Bridgeport, 1971. Seven monographs by Muscalus bear a 1971 copyright date; I am unable to arrange them further chronologically.
54. *British Empire Bank Note Proofs: One Hundred Bank Note Proofs of England, Scotland, Wales, Ireland, and Australia of the Early 1800's*. Bridgeport, 1971.
55. *Historic Jamestown and Pocahontas on Paper Money and Chapman Art*. Bridgeport, 1971.
56. *Kinds of Scrip Issued by School Districts in Financial Emergencies*. Bridgeport, 1971.
57. *Railroad Currency: Bank Notes and Scrip Representative of over One Hundred Railroads, 1830's to 1900's*. Bridgeport, 1971.
58. *The Capitol: Its Developmental Aspects and the Crawford Statue of Freedom on Paper Money*. Bridgeport, 1971.

59. *Wilkie's Princess Doria of Rome on Bank Notes Used in the United States*. Bridgeport, 1971.
60. *General George B. McClellan on Paper Money*. 1972. I have not seen this, nor is it in the ANS Library, but it does exist. Two monographs by Muscalus bear a 1972 copyright date; I am unable to assign priority to either.
61. *Washington's Crossing and the Battle of Trenton Portrayed on Bank Notes, Scrip and Paintings*. N.p., 1972. Author affiliation given as Mercer County Community College.
62. *Bank Notes Commemorating the Landing of the Pilgrims at Plymouth*. Bridgeport, 1973. Three monographs by Muscalus bear a 1973 copyright date; I am unable to arrange them further chronologically.
63. *National Bank Notes of Buffalo and Vicinity, 1865–1929*. Bridgeport, 1973.
64. *Recycled Southern Paper Money: A Reference List of Southern Paper Money Printed on the Backs of Scarce Unused Notes and Documents*. Bridgeport, 1973.
65. *How the Trenton and Other State Banks of New Jersey Provided Support for the Founding of the State School System*. 1974. I have not seen this, nor is it in the ANS Library. The Katens state that this reprints a chapter from Muscalus's dissertation. Five monographs by Muscalus bear a 1974 copyright date; I am unable to arrange them further chronologically.
66. *Jackson Portraits and the Battle of New Orleans on State Bank Notes*. Bridgeport, 1974.
67. *Massachusetts Scrip*. Bridgeport, 1974.
68. *Paper Money of the Four-Dollar Denomination*. Bridgeport, 1974.
69. *Transportation Currency: Bank Notes & Scrip Representative of Forty-Five Varieties of Transportation Companies 1777–1900's*. Bridgeport, 1974.
70. *Album of Georgia County and City Scrip*. Bridgeport, 1975. Three monographs by Muscalus bear a 1975 copyright date; I am unable to arrange them further chronologically.
71. *Georgia Railroad Currency Comprehensively Illustrated*. Bridgeport, 1975.
72. *Pennsylvania Borough and City Scrip*. Bridgeport, 1975.
73. *Early Ships and Shipbuilding on Paper Money*. Bridgeport, 1976.
74. *Album of Georgia Local Business Notes*. Bridgeport, 1977. Two monographs by Muscalus bear a 1977 copyright date; I am unable to assign priority to either.
75. *Mississippi Railroad Currency Comprehensively Illustrated*. Bridgeport, 1977.
76. *An Index of State Bank Notes with Portraits of Presidents*. Bridgeport, 1978. This is an illustrated reprint of Muscalus's 1939 original. Two monographs by Muscalus, both reprints, bear a 1978 copyright date; I am unable to assign priority to either.
77. *Paper Money of the District of Columbia*. Bridgeport, 1978. This reproduces an article by Muscalus published in the January–February 1944 issue of the *Coin Collector's Journal*.

Both the Bisordi and Katen listings include some erroneous entries, which have not here been included.⁴ In addition, a price list of his own publications issued by Muscalus in either 1950 or 1951 lists six works for which copies have not been found:

- a. *Price List of Scrip Issued by the Coal and Iron Industry*. This is not recorded by either Bisordi or the Katens, but was included in the 1950–51 Muscalus listing of his own publications for sale as “just published.”
- b. *Price List of Paper Money Issued in Louisiana*. This is not recorded by either Bisordi or the Katens, but was included in the 1950–51 Muscalus listing of his own publications for sale as “just published.”
- c. *Price List of Paper Money Issued in Mississippi*. This is not recorded by either Bisordi or the Katens, but was included in the 1950–51 Muscalus listing of his own publications for sale as “just published.”
- d. *Churches on Early Bank Notes: A Descriptive Price List*. This is not recorded by either Bisordi or the Katens, but was included in the 1950–51 Muscalus listing of his own publications for sale as “just published.”
- e. *Paper Money Concerning the Niagara Frontier*. This is not recorded by Bisordi and was unseen by the Katens (who mention it), but was included in the 1950–51 Muscalus listing of his own publications for sale.
- f. *School Scrip Issued in the U.S.* This is not recorded by Bisordi and was unseen by the Katens (who mention it), but was included in the 1950–51 Muscalus listing of his own publications for sale.

None of the above six entries have been seen by this author, who has been unable to find any other reference to them and who doubts they were published.

While the Bisordi and Katen listings of Muscalus’s works are mostly correct, I am hoping that the above has managed to correct some errors and fill in a few blanks. Given the bibliographical complexity of Muscalus’s publications, however, I doubt very much that this is the final word on the subject.



Notes

1. Bisordi, R.L. “The Works of John Muscalus.” *The Asylum*, Vol. VII, No. 4 (Winter 1989), pp. 21–23. The author would like to thank Benny Bolin for his comments on an earlier draft of this column.
2. Katen, Frank and Laurese. “Bibliography of Dr. John A. Muscalus Books on Paper Money and Bank Notes and Scrip.” Silver Spring, March 1991. Privately distributed.
3. GCC. “John A. Muscalus, ANA 4954.” *The Numismatist*, Vol. 100, No. 2, pp. 383–384. Given that the same obituary states that his doctoral dissertation was published in 1946 instead of 1945, we have to take this with a grain of salt.
4. For instance, K-80 (*A Reference List with Identifications of Historical Interest*) is clearly just the subtitle of K-10 (*State Bank Notes: A Reference List with Identifications of Historical Interest*). At the end of their listing, the Katens note “Also existing somewhere is a group of 14 early publications of Dr. Muscalus which I had bound years ago and later sold. Interesting to know who has this tid-bit.” I may have this volume: though it has only 12 early Muscalus publications, the binding is very similar to some other Katen productions.



Flashback

*First NBS Regional Convention
Long Beach, California Feb. 1983*



NBS co-founder George Kolbe



NBS co-founder Jack Collins with Walter Breen



Cal Wilson, an early NBS president



Armand Champa with John Bergman

Share your own photos and stories from NBS history by sending it to nbsasylum@gmail.com.

The Numismatic Book Catalogues of John Drury

By David F. Fanning

Published between 1971 and 1988 under the name of John Drury, British bookseller David Edmunds published some of the best fixed price catalogues of numismatic literature ever produced. As Edmunds also dealt in books on other subjects, however, collectors have often found it difficult to determine what constitutes a complete set of John Drury numismatic book catalogues. The following provides this information.

Catalogue 1: October 1971.

Catalogue 3: March 1972.

Catalogue 5: July 1972.

Catalogue 6: October 1972.

Catalogue 8: March 1973.

Catalogue 10: June 1973.

Catalogue 12: December 1973.

Catalogue 15: July 1974.

Catalogue 17: November 1974.

Catalogue 18: December 1974.

Catalogue 20: June 1975.

Catalogue 22: July 1975.

Catalogue 24: December 1975.

Catalogue 25: January 1976.

Catalogue 27: June 1976.

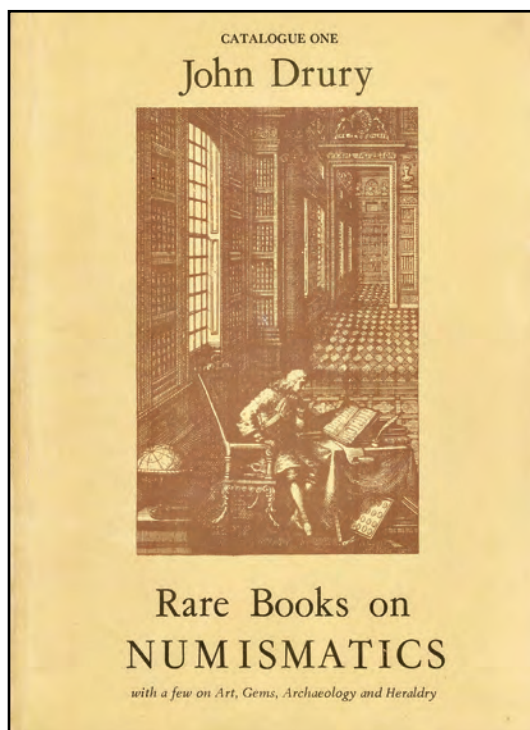
Catalogue 28: September 1978.

Catalogue 30: March 1977.

Catalogue 31: July 1977.

Catalogue 32: New Year 1978.

Catalogue 33: Summer 1978.



Catalogue 38: 1982.

Catalogue 41: 1982.

Catalogue 42: 1982.

Catalogue 43: 1983.

Catalogue 44: 1983.

Catalogue 45: 1983.

Catalogue 46: 1983.

Catalogue 48: 1984.

Catalogue 49: 1985.

Catalogue 51: 1986.

Catalogue 55: 1987.

Catalogue 58: 1988.

Catalogue 61: 1988.

From 1979 to 1981, Edmunds managed the rare book department for Seaby, accounting for the break in the John Drury catalogues. The following *Rare Numismatic Books* catalogues were issued by Seaby (Rare Books) Ltd. during this period:

Catalogue 1: Autumn 1979.

Catalogue 2: Spring 1980.

Catalogue 3: Autumn 1980.

Catalogue 4: Spring 1981.

Catalogue 5: Summer 1981.

Catalogue 6: Autumn 1981.

The gaps in the John Drury sequence are comprised of non-numismatic catalogues, though some of these (such as ones on economics) include some numismatic relevance. While there were occasional, more ephemeral publications (such as a *Special List No. 2*, published in December 1983, listing *English Numismatic Auction Catalogues 1819–1982* for sale), the above comprises a complete set of the John Drury numismatic book catalogues.



Eid Mar coin (42 BC) celebrating the assassination of Julius Caesar experienced by a 5th grader.



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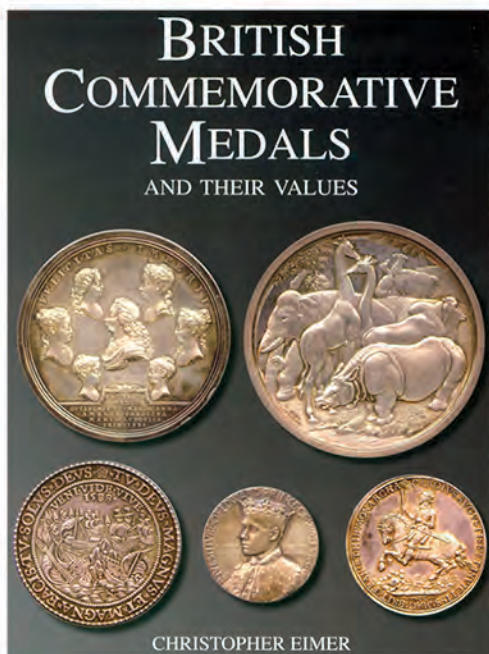
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